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ABSTRACT

A kindergarten/first grade writing curriculum was developed that used literature as a model for writing and that was based on learning theories and assumptions. The curriculum was developed in a five-step sequence: (1) a theoretical base was established based on cognitive developmental, psycholinguistic, and metaphoric mode theories. Teaching and learning principles were developed from eight theoretical assumptions. (2) The theoretical base was specifically related to the writing process and strategies were developed for teaching about story structure, poetic forms, and sentence structure. (3) Procedures were identified for developing the objectives, activities, materials, and evaluation components of the curriculum. (4) The curriculum was developed to incorporate nine units of study. Each unit outline included an overview, a list of objectives, and information about time requirements, classroom management, teaching and evaluation methods, and materials. (5) The units were analyzed, and it was determined that they adequately reflected the theoretical assumptions and the learning and instructional principles intended as a base for the curriculum. (Appendixes diagram the development of the theoretical base from the eight theoretical assumptions, describe teaching strategies for a unit on plot, and include the entire outline for that unit.) (GT)

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A KINDERGARTEN-FIRST GRADE WRITING CURRICULUM USING LITERATURE AS A MODEL AND BASED ON COGNITIVE DEVELOPMENTAL, PSYCHO-LINGUISTIC AND METAPHORIC MODE THEORETICAL ASSUMPTIONS

Gail E. Tompkins

Introduction

This study describes the development of a theoretically based writing curriculum for kindergarteners and first graders. Cognitive developmental, psycholinguistic, and metaphoric mode theories provide the theoretical base for the study. These cognition theories are summarized and then applied to the writing process to theorize how young children learn to write stories and poems and to suggest methods for teaching writing. The writing curriculum introduces young children to aspects of story structure, poetic forms, and concepts about sentence structure and modification.

The design of this study is unique. It evolved as the curriculum was developed. The format reflects the purpose of the study, and it may be useful as a model for other theoretically based curriculum development studies.

Review of Current Writing Programs

Young children develop language proficiencies in speaking and listening before they come to school. When children come to kindergarten and first grade, they are naturally curious about the world and eager to learn to read and write. Children's introduction to written language may be facilitated when it is based on their oral language proficiencies. By basing

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new learning on previous learning, children may expect to be successful, thus perpetuating their desire to learn. Many experts have suggested that teaching strategies and activities which are based on children's oral language proficiencies are useful in facilitating children's learning to write.

Smith, Goodman, and Meredith (1976) have suggested that young children's introduction to written language may be facilitated by the integration of speaking, reading, and writing activities through a language experience approach. This approach allows children to learn about the processes of language by having their speech recorded as writing for them to read. Clay (1975) also suggested that children's interest in written language is fostered through tracing and copying the teacher's printing of language experience stories as well as through practice printing letters and words. Therefore, through language experience and printing activities, children develop basic concepts about written language.

In addition to the language experience and printing activities, Stewig (1975) and Hoskisson (unpublished manuscripts) have described three additional ways to help kindergartners and first graders learn to write stories. The three ways are: (1) a wide exposure to literature, (2) story-telling, and (3) creative dramatics. Through many experiences with stories, young children develop an awareness of what a story is, and this awareness provides a foundation for telling, dictating, and, later, writing stories.

Examination of kindergarten and first grade textbooks of seven current language series[1] indicates that language experience stories and printing activities are neglected in the language programs. Kindergarten textbooks

[1]Harcourt Brace Jovanovich (1978), Ginn (1975), McGraw-Hill (1974), Heath (1973), Laidlaw (1973), Macmillan (1973), and Scott Foresman (1973).

do not include any activities in which children can interact with written language through reading, dictating, or printing. Stories, poems, and creative dramatics are emphasized. Writing activities are included in the first grade language textbooks. However, most of the writing activities are restricted to printing words in blanks to complete sentences. Four of the seven first grade textbooks examined provide limited opportunities for children to write creative stories based on picture stimuli.

The workbook format of the kindergarten and first grade language textbooks appears to be restrictive in that children have little opportunity to express themselves using their own words and thoughts in writing.

Literature dealing with the relationship between literature and writing indicates that experiences with literature have a significant effect on children's writing. Holbrook (1965), Moffett (1968), and Sloan (1975) suggest that after many experiences with literature children will implicitly learn the structure of written language and will be able to imitate literary forms, particularly fairy tales, in their writing.

Some writing programs[2] have been developed in which literature serves as a model for children to use in learning the structures of written language. These writing programs focus on reading stories to children and using those stories as a stimulus for writing. Writing activities involve imitating specific models, characters, stories, and genres. In these programs it is anticipated that children, by reading stories, will implicitly incorporate some of the authors' structures and techniques into their own writing. These programs lack provisions for teaching story structure explicitly. Instead of allowing children to intuitively draw their own conclusions about story

[2]Nebraska Curriculum Study Center (1966), The University of Georgia English Curriculum Study Center (1968), Stewig (1975), and Dinan (1977).

writing, two other literature-based writing programs[3] suggest that children should read and analyze poems and stories in order to generate explicit rules or generalizations about the structural forms of written language to follow in their writing.

Purpose of the Study

The purpose of this study is to develop a kindergarten-first grade writing curriculum which uses literature as a model and is based on theories and assumptions about how children learn. In this study theories about how children learn and how their learning may be facilitated will be generated from theoretical assumptions about cognition. These theories will be developed to support the design of a curriculum to facilitate young children's learning about written language and writing stories.

Three sets of theories related to cognition are utilized in this study: (1) the cognitive developmental theories of Piaget (1956, 1957, 1966, 1969, 1977), Bruner (1956, 1966), and others, (2) the psycholinguistic theories of McNeil (1970) and Smith (1975), and (3) the metaphoric mode theories of Samples (1976). These theories were chosen in order to describe the interaction between children and their environments which appear to occur in learning to write. Cognitive developmental theories suggest that children learn using the cognitive structure's system of categories and the process of equilibration. In learning to write children may use the same system and process involving experiences with literature, opportunities to write stories and poems, and learning the concepts and structures of written language. Psycholinguistic theory describes how children may learn language. Since

[3]Koch (1970) and Hoskisson (unpublished manuscripts).

written language is a component of language, psycholinguistic theory may be useful in hypothesizing how children learn to write. Writing involves a combination of creative invention with the effective use of the structural forms of written language. Metaphoric mode theories describe the separate and unique functions of the metaphoric and rational modes for the most effective learning.

Most current writing programs accept literature as a useful model for helping children learn the structural forms of written language to use in their writing. In some programs children are expected to implicitly learn the structural forms while in other programs children are explicitly taught the structures of written language. In this study the learning theories are interpreted to show that in learning to write children need to have the writing categories, structures, and conventions made explicit. Smith (1975) and Perron (1976) suggest that there are differences between oral and written language and that children need to have the structures and conventions of written language made explicit. Downing (1970) and Downing and Oliver (1974) have identified basic concepts about print which young children need to have explicitly taught to them. Hoskisson's (unpublished manuscripts) explicitly structured, literature-based approach to writing stories and Koch's (1970) explicitly structured poetry writing program will be adapted to the kindergarten-first grade level for this writing curriculum.

Design of the Study

This study is arranged in five sections: (1) the theoretical base, (2) the writing process, (3) procedures for developing the curriculum, (4) the curriculum, and (5) the analysis of the curriculum. The design for developing the curriculum is shown graphically in Figure 1.

The Theoretical Base. Cognitive developmental, psycholinguistic, and metaphoric mode theories provide the theoretical base for the development of the writing curriculum. The three cognition theories are summarized in a set of theoretical assumptions. Then learning and instructional principles are drawn from the theoretical assumptions. The learning principles theorize how children learn, and the instructional principles describe the teacher's role in facilitating the learning process.

Procedures for Developing the Curriculum. Procedures for developing the objectives, activities, materials, and evaluation components for the writing curriculum are identified.

The Curriculum. The curriculum involves five components: (1) the objectives, (2) the teaching strategies, (3) the activities, (4) the materials, and (5) the evaluation component. The objectives identify the structural forms of written language which children will learn to apply in their writing. The teaching strategies provide the methods for teaching children about the structural forms. The activities and materials for the curriculum will be chosen according to the procedures for developing the curriculum. The activities and materials will be synthesized with the teaching strategies in order to prescribe how to teach writing to young children using literature as a model. The evaluation component involves the evaluation of the children's achievement of the objectives. Children will be evaluated on whether or not they have applied the structural forms in their writing.

Analysis of the Curriculum. The kindergarten-first grade writing curriculum is examined to determine how well it reflects the theoretical assumptions and learning and instructional principles. The units in the

curriculum are analyzed using the theoretical assumptions, and examples from the units are provided to support the analysis.

Results

THEORETICAL BASE

Theories about how children learn provide the basis for the development of the kindergarten-first grade writing curriculum. Piaget and Bruner's cognitive developmental theories, McNeil and Smith's psycholinguistic theories, and Samples' metaphoric mode theories provide the cognition theories which form the theoretical base for the study. Kohlberg (1968), Ginsberg and Opper (1969), Pulaski (1971), and Flavell (1977) have applied Piaget's theories of cognitive development for education, and they are also reviewed in this study.

The Theoretical Assumptions. The theoretical assumptions for this study are listed with a supporting source cited for each assumption.

1. Cognitive development involves basic transformations of the cognitive structure which are explained by the complexly organized system of interacting categories. Source: Kohlberg, 1968.

2. Cognitive development occurs through the interaction of the internal cognitive structure and the structure of the external environment. Source: Kohlberg, 1968.

3. The direction of cognitive development is toward equilibrium, the balance between the interaction of the cognitive structure and the environment. Source: Kohlberg, 1968.

4. Cognitive structures are structures of action. Source: Kohlberg, 1968.

5. Stage-like patterns of cognitive development have been identified which are useful in understanding the unique way of thinking characteristic of persons at different ages. Source: Ginsberg and Opper, 1969.

6. Through unity and integration of the rational and metaphoric ways of knowing, the peak human experience of learning occurs. Source: Samples, 1976.

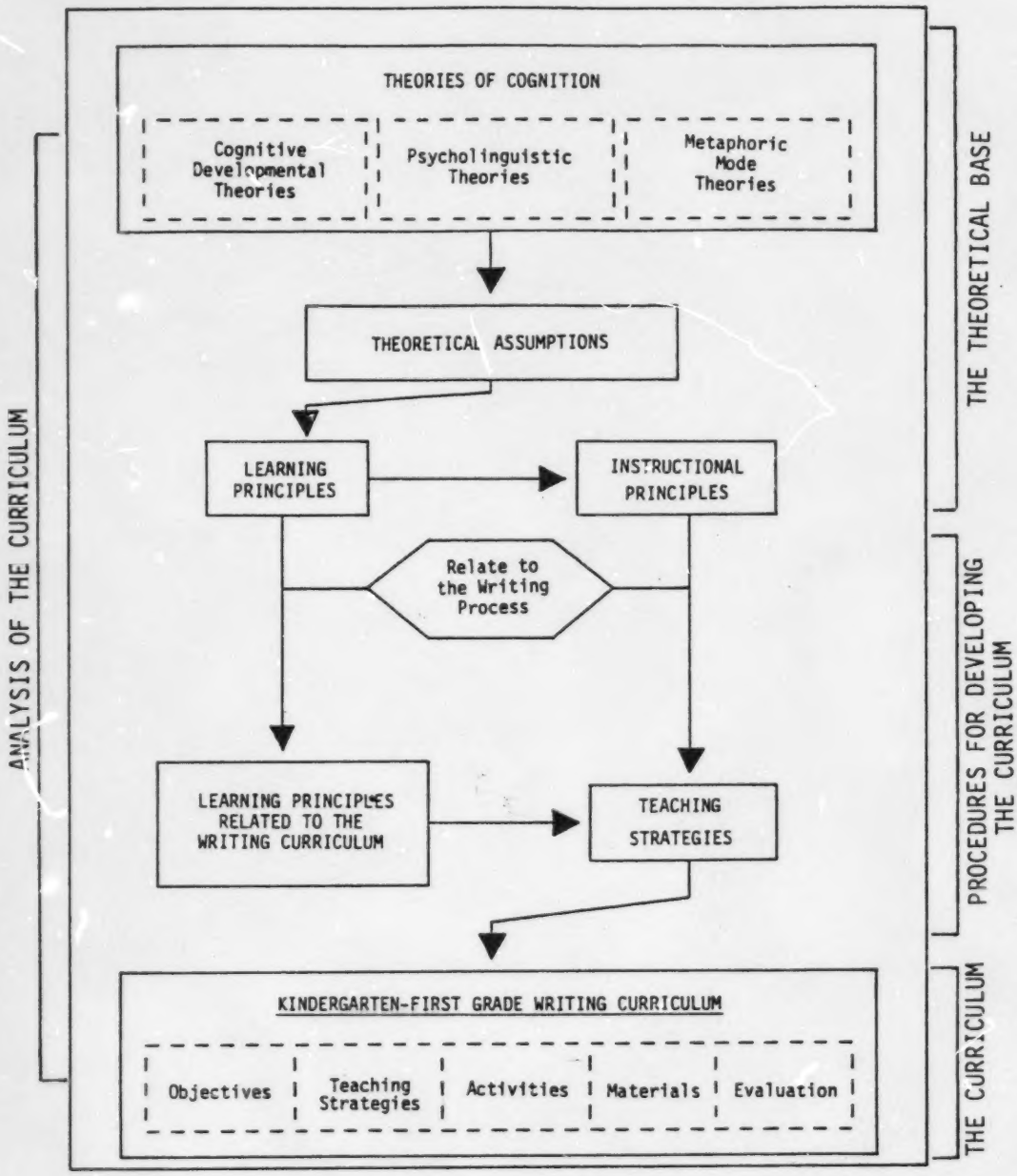

Figure 1

A Design for Developing
a Theoretically Based Writing Curriculum

7. Hypothesis testing in the comprehension and production of language reflects an aspect of human thought. Source: Smith, 1975.

8. Cognitive development is intrinsically motivated. Source: Flavell, 1977.

Steps in the Development Process. The learning principles, the instructional principles, the learning principles related to the writing curriculum, and the teaching strategies are developed from the theoretical assumptions. Theoretical assumption #8 is used as an example to show the steps in the development process. The development process using theoretical assumption #8 is illustrated graphically in Figure 2.

Theoretical assumption #8 states that "cognitive development is intrinsically motivated." In this assumption the concept of intrinsic motivation is introduced and dealt with at the abstract cognitive level of thought.

Learning principle #8 states that "children are intrinsically motivated to learn," and it is developed from theoretical assumption #8. In this learning principle the concept of intrinsic motivation is applied to the child's role in learning. In comparison with the abstract level of the eighth theoretical assumption, this learning principle deals with the child and can be applied to how the child learns at school.

Instructional principle #8 states that "teachers may stimulate children to learn, but they cannot motivate them." It is developed from theoretical assumption #8 and learning principle #8. The concept of intrinsic motivation is related to the teacher's role in facilitating learning by stimulating children to learn.

Learning principle related to the writing curriculum #8 states that "children are intrinsically motivated to write stories and poems when they

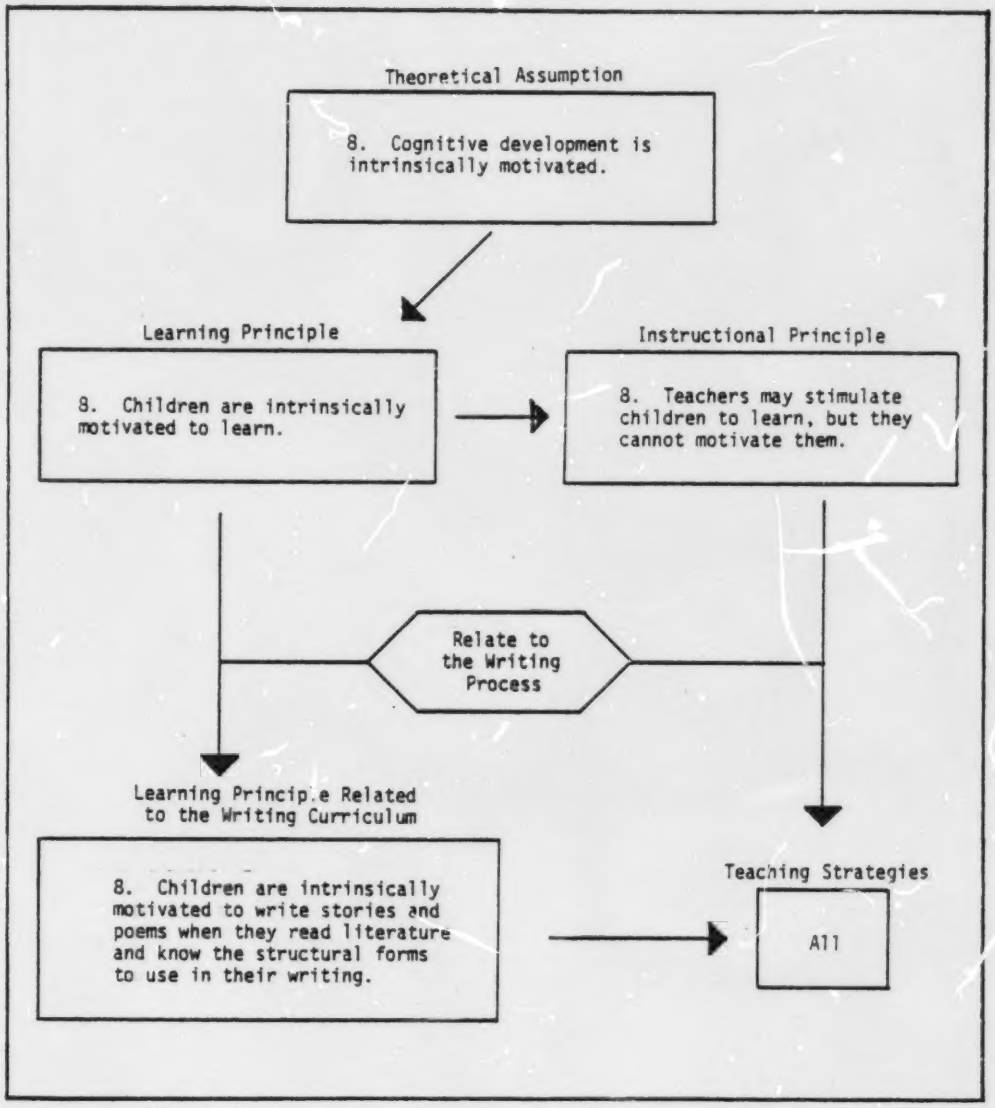
Theoretical Assumption
8. Cognitive development is intrinsically motivated.
Learning Principle
8. Children are intrinsically motivated to learn.
Instructional Principle
8. Teachers may stimulate children to learn, but they cannot motivate them.
Relate to the Writing Process
Learning Principle Related to the Writing Curriculum
8. Children are intrinsically motivated to write stories and poems when they read literature and know the structural forms to use in their writing.
Teaching Strategies
All

Figure 2

Steps in the Development Process Using
Theoretical Assumption #8: Intrinsic Motivation

read literature and know the structural forms to use in their writing. It is developed from theoretical assumption #8 and learning principle #8. In this learning principle the concept of intrinsic motivation is related to how children learn to write stories and poems by having them read literature to be stimulated to write and by having them apply the structural forms they have learned in their writing in order to reduce their risks of failure.

The teaching strategies are the final step in the development process. They are developed from the theoretical assumptions, the learning principles, the instructional principles, and the learning principles related to the writing curriculum. The role of intrinsic motivation is reflected in all of the teaching strategies. The teaching strategies provide for the use of literature as a stimulus and for teaching children the structural forms of written language to use in their writing.

The development of learning principle #8, instructional principle #8, learning principle related to the writing curriculum #8, and all of the teaching strategies from theoretical assumption #8 shows the conceptual relationship among the steps in the development process. The steps in the development process from the other theoretical assumptions can also be explained following the same procedure as was used for theoretical assumption #8. The development of other learning principles, instructional principles, learning principles related to the writing curriculum, and all of the teaching strategies from the other theoretical assumptions are diagramed in Appendix 1. For each theoretical assumption a concept relating to cognition is presented. Through the development process the concept is related to how children learn in the learning principles, to how teachers

may facilitate learning in the instructional principles, to how children learn to write in the learning principles related to the writing curriculum, and, finally, to how teachers facilitate children's learning to write stories and poems in the teaching strategies. The numbering of the related assumptions and principles is consistent to show the conceptual relationships.

Learning Principles. The learning principles are generated from the theoretical assumptions. The term 'learning' in some principles is generalized to include both aspects of intellectual development which Piaget calls 'assimilation' and 'accommodation' and Smith calls 'comprehension' and 'learning.' The learning principles are listed below.

1. Learning is the result of the organization of the material to be learned and its integration into the cognitive structure. Source: Smith, 1975.

2. Children learn when the experiences presented to them are based on previous learning and are sufficiently new to present cognitive conflict. Source: Ginsberg and Opper, 1969.

3. Learning is the modification of the cognitive structure to include new and previously unassimilable information. Source: Flavell, 1977.

4. Children learn through a variety of experiences involving the three modes of representation. Source: Bruner, 1966.

5. Children's learning is characteristic of their stage of cognitive development. Source: Ginsberg and Opper, 1969.

6. Children learn by involving both the metaphoric and rational modes of thought. Source: Samples, 1976.

7. Children learn language through hypothesis testing. Source: Smith, 1975.

8. Children are intrinsically motivated to learn. Source: Smith, 1975.

Instructional Principles. The instructional principles were drawn from the theoretical assumptions and the learning principles. They identify specific aspects of the teacher's role in facilitating learning. The instructional principles attempt to identify the best way to facilitate

children's learning, and they must be congruent with the learning theories. The instructional principles are listed below.

1. Teachers' instructional sequences should facilitate children's learning through category attainment.

2. Systematic interaction between the teacher and the students facilitates learning. Source: Bruner, 1966.

3. Teachers should present moderately novel information which will cause cognitive conflict and impel children to learn. Source: Bruner, 1966.

4. Teachers should provide a variety of activities involving the three modes of representation. Source: Bruner, 1966.

5. Teachers should plan learning experiences compatible with children's current stage of cognitive development. Source: Ginsberg and Opper, 1969.

6. Teachers should encourage children to think using both the rational and metaphoric modes, recognizing that the integration of both modes is more productive than partitioning them. Source: Samples, 1976.

7. Teachers facilitate learning by providing an environment conducive to hypothesis testing. Source: Smith, 1975.

8. Teachers may stimulate children to learn, but they cannot motivate them. Source: Samples, 1976.

The cognitive developmental, psycholinguistic, and metaphoric mode theories provided the theoretical base for this study. The three cognition theories were summarized in the theoretical assumptions and then related to how children learn in the learning principles and to how teachers may facilitate learning in the instructional principles.

THE WRITING PROCESS

The theoretical base must be specifically related to the writing process in order to describe how children learn to write and how their learning to write may be facilitated. The learning principles related to the writing curriculum theorize how children learn to write and the teaching strategies

describe methods for teaching children how to write stories and poems.

Learning Principles Related to the Writing Curriculum. The learning principles related to the writing curriculum are generated from the theoretical assumptions and the learning principles. The learning principles related to the writing curriculum are listed below. A supporting source is listed for most principles; those principles without a supporting source are assumptions made by the author for this writing curriculum.

1. Children need to learn the categories, structures, and conventions of written language. Source: Hoskisson, "Introduction," unpublished manuscript.

2. Children learn to write stories and poems through experiences with literature, by examining story structure, poetic forms, and grammatical concepts about story structure, and by applying the structural forms in their writing. Source: Hoskisson, "Introduction," unpublished manuscript.

3. Children demonstrate their learning when they compose stories and poems incorporating the structural forms they have learned.

4. Children learn to write stories through a variety of literature and writing experiences involving the three modes of representation. Source: Lundsteen, 1976.

5. Young children's writing is influenced by their level of cognitive development. Source: Tompkins, 1978.

6. Children invent stories by integrating their backgrounds of experience with their knowledge of the structural forms of written language. Source: Hoskisson, "Introduction," unpublished manuscript.

7. Children learn to write stories by generating and testing hypotheses about story structures.

8. Children are intrinsically motivated to write stories and poems when they read literature and know the structural forms to use in their writing. Source: Hoskisson, "Introduction," unpublished manuscript.

Teaching Strategies. The teaching strategies are generated from the theoretical assumptions, the learning principles, the instructional principles, and the learning principles related to the writing curriculum. The teaching strategies are the methods that teachers use in teaching children how to

write stories and poems. Teaching strategies are developed for the aspects of story structure, the poetic forms, and the grammatical concepts about sentence structure which will be included in the kindergarten-first grade writing curriculum. The teaching strategies are adapted from Hoskisson,[4] and they describe general methods for teaching the structural forms. Teaching Strategy #5, Plot, is presented in Appendix 2 as an example of a teaching strategy. The structural forms presented in the teaching strategies are summarized below.

1. Stories. This teaching strategy provides a brief introduction to the curriculum for children who have already enjoyed reading or listening to many stories. For children without the prerequisite experiences with books and stories, more time should be taken to share a wide variety of stories with them. Children need a repertoire of familiar stories which they can reflect upon and use in examining and analyzing the structural forms presented in the writing curriculum.

2. Beginning, Middle, and End. The purpose of this teaching strategy is to help children recognize the beginning, middle, and end of stories in order to help them develop a sense of story structure.

3. Repetition. Repetition is the aspect of story structure which involves both the repetition of words in stories and the repetition of events in stories by adding new characters.

4. Motifs. The basic structure from which the plot is developed is called the motif. The four motifs to be utilized in this study were selected from the Nebraska Curriculum Development Center's A Curriculum for English (1966). They are: (1) A small person's journey from home to isolation from home, (2) A small person's journey or hero's journey from home to a confrontation with a monster, (3) A helpless figure's rescue from a harsh home and the miraculous creation of a secure home, and (4) A conflict between a wise beast and a foolish beast.

5. Plot. The plot is the attainment of goals through resolving a conflict situation. There are three types of conflict: (1) conflict between an individual and nature or society, (2) conflict between individuals or groups, and (3) conflict within an individual. Suspense provides the action of the story, and the climax is the high point of the action in which the problem is resolved.

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[4]"Basic Aspects of Story Structure," Grammar-Modification," "Introduction," "Motifs," "Plot Structure," "Setting," "The Story Characters," and "Writing Poetry" (unpublished manuscripts).

6. Setting. The setting is the environment in which the story takes place. While the setting is a more obvious aspect of story structure, it should be made explicit because of the interrelationship of setting with the other aspects.

7. Characters. The study of characters includes three components: (1) general information about how authors develop and use characters in stories, (2) identification and function of main and supporting characters, and (3) the authors' use of physical and psychological description to develop the main character.

8. Poetry. Koch's Wishes, Lies and Dreams (1970) was adapted for this writing curriculum. This teaching strategy is based on having children write poems which follow the same structural form. Five poetic forms are included in this teaching strategy. They are:(1) Wish Poems, (2) Noise Poems, (3) Color Poems, (4) "If I Were" Poems, and (5) "I Used to/But Now" Poems.

9. Grammar. The purpose of grammar in this writing curriculum is functional, to help children communicate more effectively. Christensen's (1978) cumulative sentence model is used as the basis for teaching sentence structure and modification. The study of grammar includes three components: (1) the basic concepts of language including letters, words, sentences, and the use of punctuation marks as sentence markers, (2) nouns and verbs, and (3) modification of nouns and verbs using adjectives, adverbs, and prepositional phrases.

The learning principles related to the writing curriculum and the teaching strategies were developed by relating the learning and instructional principles to theories about how children learn to write stories and poems. In the writing curriculum the teaching strategies will be restated for the kindergarten-first grade level.

PROCEDURES FOR DEVELOPING THE CURRICULUM

Procedures for developing the objectives, activities, materials, and evaluation components of the kindergarten-first grade writing curriculum are delineated in order to ensure that the curriculum reflects the theories and purposes underlying this study.

Objectives. The purpose of the objectives is to identify the concepts which the children are to learn. For the kindergarten-first grade writing

curriculum, the objectives will identify the aspects of story structure, poetic forms, and grammatical concepts the children will learn and apply in their writing.

Activities. Two criteria will be used in selecting activities for the kindergarten-first grade writing curriculum: (1) the activities selected should facilitate children's learning of the content of the writing curriculum, and (2) the activities selected should involve and integrate Bruner's (1966) and Samples' (1976) modes of learning.

Materials. Materials for the writing curriculum will include literature selections and supplemental audiovisual materials. Two criteria will be used in selecting the literature selections for the kindergarten-first grade writing curriculum: (1) the stories selected will be good examples of the aspect of story structure being studied, and (2) the stories selected will be appropriate for young children.

Evaluation Component. In this writing curriculum the evaluation of children's writing will be based on how well the children have accomplished the objectives of the writing curriculum which are that the children will apply the structural forms they have learned in their writing. In addition, the evaluation of children's writing will include audience feedback. The purpose of writing is social communication, and children need to know how well they communicate in their stories and poems. The mechanics of writing (i.e. spelling and punctuation) will not be considered in the evaluation because, if the writing is intended for visual display, the mechanical problems can be corrected through editing according to the feedback received from the audience and the teacher.

The objectives, activities, materials, and evaluation components of the kindergarten-first grade writing curriculum will be developed according to the procedures described above.

THE CURRICULUM

The purpose of the writing curriculum is to introduce kindergarteners and first graders to some of the structural forms of written language through reading literature, analyzing the structural forms, and composing stories and poems. Three types of structural forms are presented in this curriculum: (1) story structures, (2) poetic forms, and (3) sentence structures.

This writing curriculum may be used as the basis of the reading and writing program in kindergarten and first grade, or it may be used in conjunction with other reading and writing programs. When this curriculum is used as the basis of the reading and writing program, children will need additional experiences with reading and writing beyond what this curriculum provides.

The writing curriculum is organized with a set of general strategies and nine units. The general strategies describe instructional procedures which are referred to in the units. The nine units are: (1) Stories, (2) Beginning, Middle, and End, (3) Repetition, (4) Motifs, (5) Plot, (6) Setting, (7) Characters, (8) Poetry, and (9) Grammar. These nine units present the structural forms of written language which are included in this curriculum. The first unit, Stories, introduces the concept of stories. Units two through seven present specific structural forms which authors use in writing stories. Unit 8, Poetry, includes five poetic forms. The ninth unit, Grammar, presents concepts about written language, sentence structure, and modification.

The teaching order for the first seven units is sequential because of the developmental nature of the structures presented in the units. Units 8 and 9, Poetry and Grammar, are not the last two units to be taught. The

five poetic forms presented in Unit 8 should be taught together with or in between the story structure units. The grammatical concepts presented in Unit 9 should be integrated with the story structure units. The suggested teaching sequence for the nine units is presented in Figure 3.

The units in this curriculum follow a seven section design. The seven sections are described below.

1. Introduction. Each unit begins with an introduction which provides the overview of the unit and background information for teachers about the structural form presented in that unit.

2. Objective. The objective section identifies what the children are expected to accomplish in the unit. Most objectives state that the children will compose a story or poem using the structural form presented in that unit.

3. Time. The time section provides an estimate of the time needed to complete the unit.

4. Classroom Management. The classroom management section discusses the grouping of children into small and large groups for the activities in the teaching strategy.

5. Teaching Strategy. The teaching strategy section presents the teaching procedure and activities to teach the structural form presented in the unit. The teaching procedure and activities are described in detail. The suggested wording for explaining the concepts is printed in capital letters. Teachers may follow these passages exactly or restate them in their own words. Questions to help children analyze the structural forms of the stories used in the teaching strategy are suggested. Story rule charts which describe the structural forms are also illustrated. The teaching strategies are divided into sections, called mini-units, in order to simplify the organization of the teaching strategies. Most teaching strategies have two, three, or four mini-units.

6. Evaluation. The evaluation section consists of the procedure for evaluating children's achievement of each unit's objective using the Kindergarten-First Grade Evaluation Sheet which is shown in Figure 4. For most units the children will be evaluated on whether or not they are able to compose a story or a poem using the structural form presented in that unit. The Evaluation Sheets should be attached to folders in which copies of the children's stories and poems are kept. Children who do not meet the evaluation criteria should be provided with additional literature and composition experiences using the same structural form before continuing to the next unit.

7. Materials. The last section of each unit is the materials section. In this section all of the books of children's literature, stories from the basal reading textbooks, and audiovisual materials used in the unit are listed.

Figure 3

Organization of the Kindergarten-First Grade Writing Curriculum

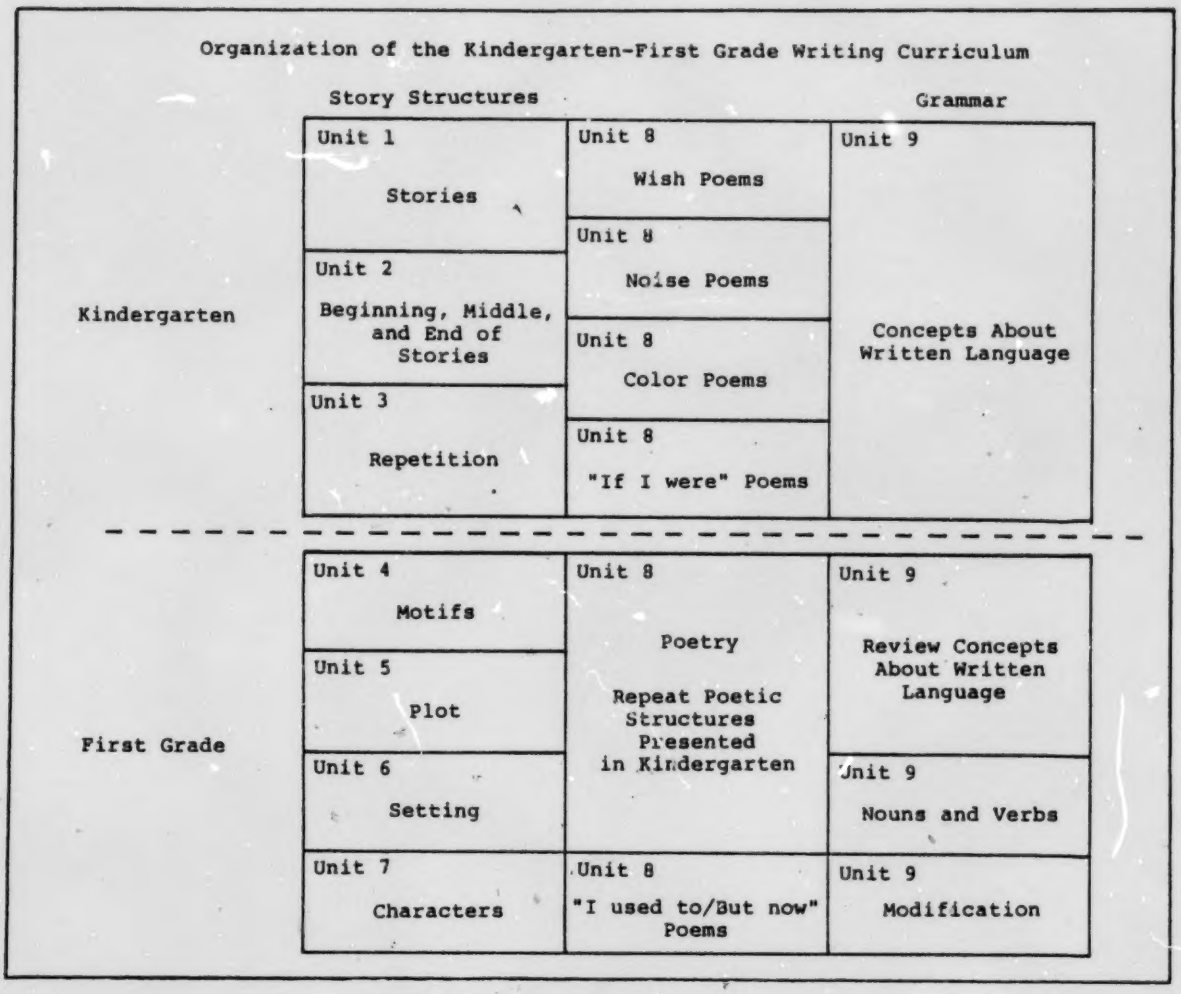

Figure 4

Kindergarten-First Grade Evaluation Sheet

Name_____

Units	Date Completed	Comments
Unit 1: Stories The child listens to stories read aloud and participates in story-related activities.		
Unit 2: Beginning, Middle, and End The child composes a story with a beginning, middle and end.		
Unit 3: Repetition The child composes a story using one or both repetition structures.		
Unit 4: Motifs The child composes four stories, each story using a different motif.		
Unit 5: Plot The child composes a story using one or more of the three types of conflict.		
Unit 6: Setting The child composes a story emphasizing setting.		
Unit 7: Characters The child composes a story with a main character and one or more supporting characters.		
Unit 8: Poetry The child composes five poems, each poem following a different form. 1. Wish Poems 2. Noise Poems 3. Color Poems 4. "If I were" Poems 5. "I used to/But now" Poem		
Unit 9: Grammar The child identifies examples of the following in the stories they write: letter word sentence period question mark exclamation point noun verb adjective adverb prepositional phrase		

Unit 5, Plot, is presented in Appendix 3 as an example of a unit in the Kindergarten-First Grade Writing Curriculum.

ANALYSIS OF THE CURRICULUM

Cognitive developmental, psycholinguistic, and metaphoric mode theories were related to the writing process through the development of the theoretical assumptions, learning and instructional principles, learning principles related to the writing curriculum, and teaching strategies in order to be able to design a writing curriculum based on those three cognition theories. After developing the curriculum, it is appropriate to compare the writing curriculum to the theoretical assumptions in order to examine how well the curriculum reflects the theoretical base. The eight theoretical assumptions and the principles developed from them were reviewed and the criteria for the analysis based on the theoretical assumptions were stated. The criteria for each theoretical assumption are summarized below.

Theoretical Assumption #1: Cognitive Categories. The analysis of the curriculum will examine whether or not the units are organized to facilitate children's learning of the concepts, structures, and conventions of written language using the category system.

Theoretical Assumption #2: Interaction. The analysis of the curriculum will examine whether or not the units provide the three types of interaction which have been identified as useful in helping children learn to write stories and poems. The three types of interaction are: (1) interaction with literature, (2) examination of story structures, poetic forms, and concepts about sentence structure, and (3) writing stories and poems.

Theoretical Assumption #3: Equilibration. The analysis of the curriculum will examine whether or not the new information about the structural forms presented in each unit is based on children's knowledge of written language and whether or not opportunities are provided in the units for children to compose stories and poems using the structural forms being studied. It is a limitation of the analysis that samples of children's writing cannot be examined to see how well the children apply the structural forms they have learned in their writing.

Theoretical Assumption #4: Action. The analysis of the curriculum will examine whether or not experiences involving the enactive, iconic, and symbolic modes of representation (Bruner, 1966) are included in the units.

Theoretical Assumption #5: Cognitive Stages. The analysis of the curriculum will examine whether or not the implications of the characteristics of intuitive thought are reflected in the units. Children at the intuitive stage (ages 4 to 7) are characterized as (1) egocentric, (2) focusing on the physical characteristics of an object separately, (3) depending on direct experience, and (4) typically just beginning to learn to read and write. The implications of the four characteristics are: (1) the use of the audience feedback strategy, (2) separate presentations of the categories of written language and a limited emphasis on the interrelationships among the categories, (3) emphasis on activities involving the enactive and iconic modes to supplement the symbolic mode of representation, and (4) providing reading and dictation assistance to children.

Theoretical Assumption #6: Modes of Thought. The analysis of the curriculum will examine whether or not opportunities are provided in the units for children to compose stories and poems using the structural forms

they are learning. It is a limitation of the analysis, as in Theoretical Assumption #3, that children's writing samples cannot be examined.

Theoretical Assumption #7: Hypothesis Testing. The analysis of the curriculum will examine whether or not the teaching strategies facilitate the children's use of the hypothesis testing model to learn the structural forms of written language.

Theoretical Assumption #8: Intrinsic Motivation. The analysis of the curriculum will examine whether or not the units provide experiences with literature to stimulate children to write stories and poems, teach the structural forms of written language in order to reduce children's risks of failuare, and use the audience feedback strategy for sharing their stories and poems.

There are other limitations, in addition to the limitations mentioned above, in conducting an analysis of the curriculum in this manner. With the author evaluating her own work, there is the probability of a biased analysis. The author may identify relationships which were intended to be made clear in the development of the curriculum or in the curriculum itself, but in reality are not clear to readers. Also, the analysis of the curriculum relates the learning process within the cognitive structure, which cannot be directly observed or measured, to the units in the curriculum. Only through the observation of the learners and the analysis of the products of learning, the stories and poems that the children write, can learning, the reorganization of the cognitive structure, be inferred.

The nine units of the kindergarten-first grade writing curriculum were examined according to the criteria described for the eight theoretical assumptions, and the results of the analyses are summarized in Figure 5. The analysis of Unit 5, Plot, is presented in Appendix 4 as an example of the analysis process.

Figure 5

Summary of the Analysis of the Writing Curriculum

Code

Adequately included = ✓
Partially included = ✓-
Not included = 0

	Unit 1: Stories	Unit 2: Beginning, Middle and end	Unit 3: Repetition	Unit 4: Motifs	Unit 5: Plot	Unit 6: Setting	Unit 7: Characters	Unit 8: Poetry	Unit 9: Grammar: Structure and Modification
Theoretical Assumption #1: Cognitive Categories									
1. Category	✓-	✓	✓	✓	✓	✓	✓	✓	✓
2. Features or Rules	✓-	✓	✓	✓	✓	✓	✓	✓	✓
3. Interrelationships	0	✓	✓	✓	✓	✓-	✓	0	✓
Theoretical Assumption #2: Interaction									
1. Interaction with Literature	✓	✓	✓	✓	✓	✓	✓	✓	✓-
2. Examination of Structural Forms	✓-	✓	✓	✓	✓	✓	✓	✓	✓
3. Writing Stories and Poems	0	✓	✓	✓	✓	✓	✓	✓	0
Theoretical Assumption #3: Equilibration									
1. Moderate Discrepancy	✓	✓	✓	✓	✓	✓	✓	✓	✓
2. Writing Stories and Poems	0	✓	✓	✓	✓	✓	✓	✓	✓
Theoretical Assumption #4: Action									
1. Enactive Mode Activities	✓	✓	✓	✓	✓-	✓-	✓-	0	✓
2. Iconic Mode Activities	✓	✓	✓	✓	✓	✓	✓	✓	✓
3. Symbolic Mode Activities	✓	✓	✓	✓	✓	✓	✓	✓	✓
Theoretical Assumption #5: Cognitive Stages									
1. Audience Feedback Strategy	✓	✓	✓	✓	✓	✓	✓	✓	✓
2. Separate Presentations of Categories and Limited Emphasis on Interrelationships	✓	✓	✓	✓	✓	✓	✓	✓	✓
3. Emphasis on Enactive and Iconic Modes	✓	✓	✓	✓	✓-	✓-	✓-	✓-	✓
4. Reading and Writing Assistance	✓	✓	✓	✓	✓	✓	✓	✓	✓
Theoretical Assumption #6: Modes of Thought									
1. Writing Opportunities Using the Structural Forms Being Learned	0	✓	✓	✓	✓	✓	✓	✓	✓-
Theoretical Assumption #7: Hypothesis Testing									
1. Generating Hypotheses	✓	✓	✓	✓	✓	✓	✓	✓	✓
2. Testing Hypotheses	✓	✓	✓	✓	✓	✓	✓	✓	✓
3. Feedback about Hypotheses	✓	✓	✓	✓	✓	✓	✓	✓	✓
Theoretical Assumption #8: Intrinsic Motivation									
1. Experiences with Literature	✓	✓	✓	✓	✓	✓	✓	✓	✓-
2. Teach the Structural Forms	0	✓	✓	✓	✓	✓	✓	✓	✓
3. Audience Feedback Strategy	✓	✓	✓	✓	✓	✓	✓	✓	✓

Analysis Summary. The analysis of the nine units indicated that the writing curriculum does adequately reflect the theoretical assumptions. Ninety-five percent of the analysis criteria for the nine units were marked partially or adequately included in the units of the writing curriculum, and eighty-nine percent of the analysis criteria were marked adequately included in the units. Units 2-7, the story structure units, match all of the theoretical assumptions except that additional enactive mode activities may be needed for Units 5-7. Differences in the content and function of the other three units, Units 1, 8, and 9, can explain their less perfect match with the theoretical assumptions. Unit 1, Stories, functions as an introduction to stories. Opportunities for children to write stories are not included in Unit 1 because children have not learned the structural forms to apply in their writing. Unit 1 introduces the general "story" category rather than specific structural forms. The content of Unit 8, Poetry, differs from the content of the story units. There are not interrelationships among the poetic forms as there are among the story structures. It did not seem necessary to include enactive mode activities in Unit 8 because of the content of the unit. The function and content of Unit 9, Grammar, also differs from the other units. Unit 9 was designed to be integrated with the story structure units. The concepts about letters, words, sentences, sentence structure, and modification are related to the children's own writing as well as to stories from children's literature. Limited word and sentence writing opportunities are included in Unit 9. Opportunities to write stories and poems are not included in the unit. Children apply what they have learned about sentence structure when they write stories in connection with the other units.

Discussion

In this study the writing curriculum was developed by identifying a theoretical base for the curriculum, relating the theories to the content of the curriculum, and then preparing the curriculum to reflect the theories. The curriculum analysis indicated that the curriculum did reflect the theoretical base. This study has shown that a curriculum can be developed from a theoretical base, and it may be concluded that the curriculum development process from theory to the application of the theory in the curriculum is feasible.

The complexity of the theoretical base required that the assumptions, principles, and teaching strategies be organized in order to avoid confusion and to clarify the development process. Extreme care was taken in developing the study to ensure that the principles and teaching strategies reflected the assumptions and were consistent with them. Charts which illustrated the steps in the development process for each theoretical assumption and the coordinated numbering of related assumptions and principles were necessary to help readers understand the development of the study.

A value of the writing curriculum is that it is designed to be complete and ready for classroom use. Through field testing the usability of the curriculum and the appropriateness of the activities and materials can be shown. The writing curriculum has been analyzed and found to reflect the theoretical assumptions on which it was based. However, until the curriculum has been field tested, its effectiveness cannot be demonstrated.

Curriculum Development Possibilities. This study presents a unique curriculum design which may be applicable for other theoretically based

curriculum development studies. The development and application of the theoretical base to the curriculum content area is a component lacking in most curriculum development projects. The careful development and application of the theoretical base ensures that the curriculum is based on a theory of learning rather than on a haphazard collection of teaching strategies, activities, and materials.

The current state of the kindergarten-first grade writing curriculum suggests two areas for further curriculum development: (1) field testing and revising the writing curriculum, and (2) developing the more advanced levels of the writing curriculum to complete a writing program for the elementary grades.

The kindergarten-first grade writing curriculum was developed in a logical sequence. In order to find out whether the logical sequence is appropriate for young children and facilitates their learning to write, the curriculum must be field tested. Children may not learn to write according to a logical sequence, and through field testing the curriculum can be revised to reflect children's observed learning process so that the intervention strategies facilitate rather than interfere with learning. The appropriateness and usability of the literature selections, teachers' questions, creative dramatics, writing, and other activities included in the curriculum can be evaluated through field testing the curriculum.

This kindergarten-first grade writing curriculum was developed as the first level in an elementary grades writing program. Curricula beginning at the second grade level and continuing through the elementary grades are needed to complete the program. The more advanced curricula should follow the same development process, from theory to practical application.

Each level of the writing program should review the story structures, poetic forms, and sentence structure and modification taught at the previous level, and then build upon the previous level by presenting new information about the structural forms already introduced and by presenting new forms.

Research Possibilities. For this study the theoretical base was developed by eclectically combining aspects of three cognition theories to form theoretical assumptions and then applying the assumptions and principles developed from the assumptions to the writing process. The development of the theoretical base and the application of the eclectic theory to the writing process suggests three research possibilities: (1) compare the highly structured approach to writing used in this curriculum to the unstructured approach, (2) examine the effect of children's stages of cognitive development on how they learn to write stories, and (3) explore the functions of the metaphoric and rational minds in creating stories and poems.

In contrast to the highly structured approach to writing used in this curriculum, others advocate an unstructured or "free" approach to writing in which children read and write stories independently and intuitively extract the structure of written language. The kindergarten-first grade writing curriculum should be compared with the unstructured approach. Children's writing samples from both types of programs should be collected and examined to see which environment better facilitates children's learning to compose stories and poems.

The effect of children's stages of cognitive development on their ability to retell familiar stories, compose original stories, and learn the structural forms of written language to apply in their writing should also be examined. Differences between Piaget's theories of cognitive

development which are based on children's interactions with the physical world and psycholinguistic theories which are based on children's oral language development relating to how young children learn to categorize and structure their learning should be explored to see how each theory contributes to our understanding of how young children learn the structural forms of written language to apply in their composition.

The metaphoric mind creates the ideas for stories and poems, and the rational mind supports the ideas by providing a structural framework with the story structures, poetic forms, and other written language structures which have been learned. The role of the metaphoric mind and the inter-relationships between the metaphoric and rational minds in creating stories and poems should be explored.

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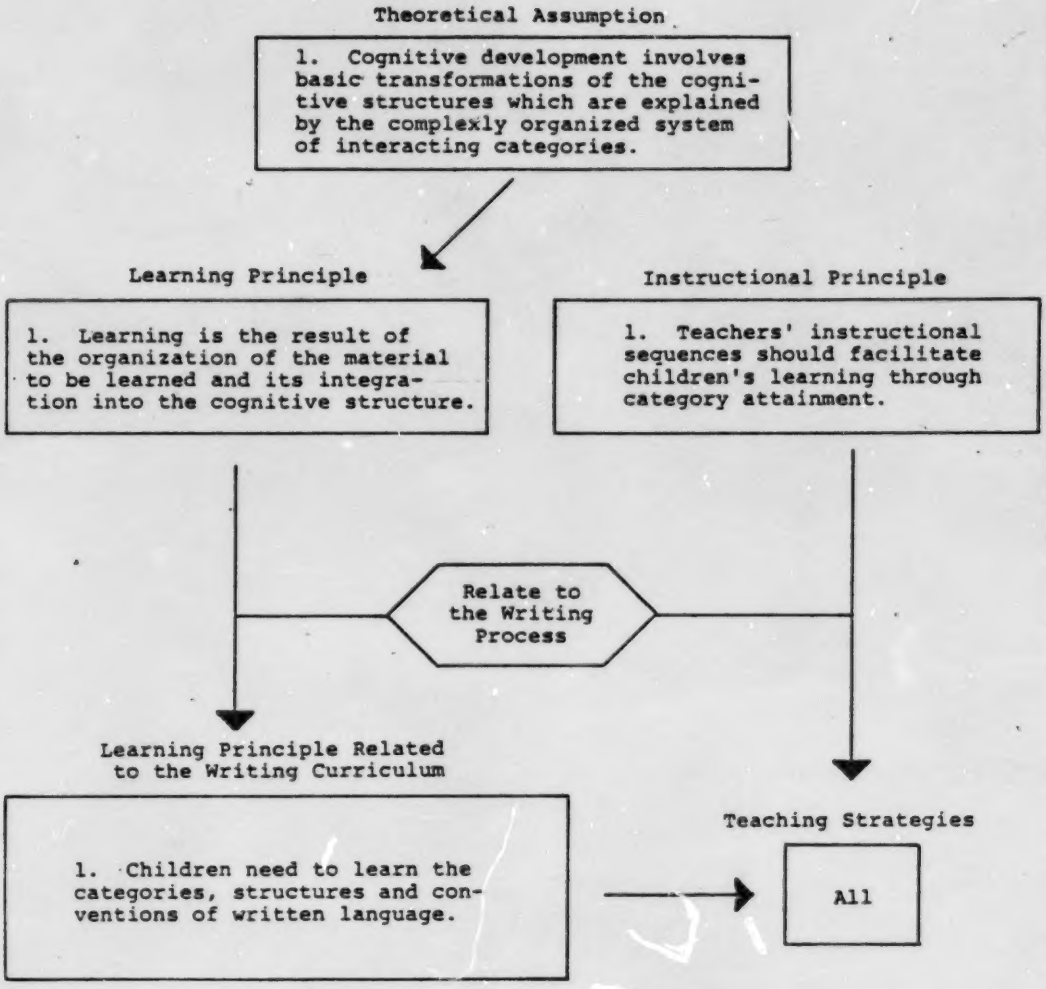
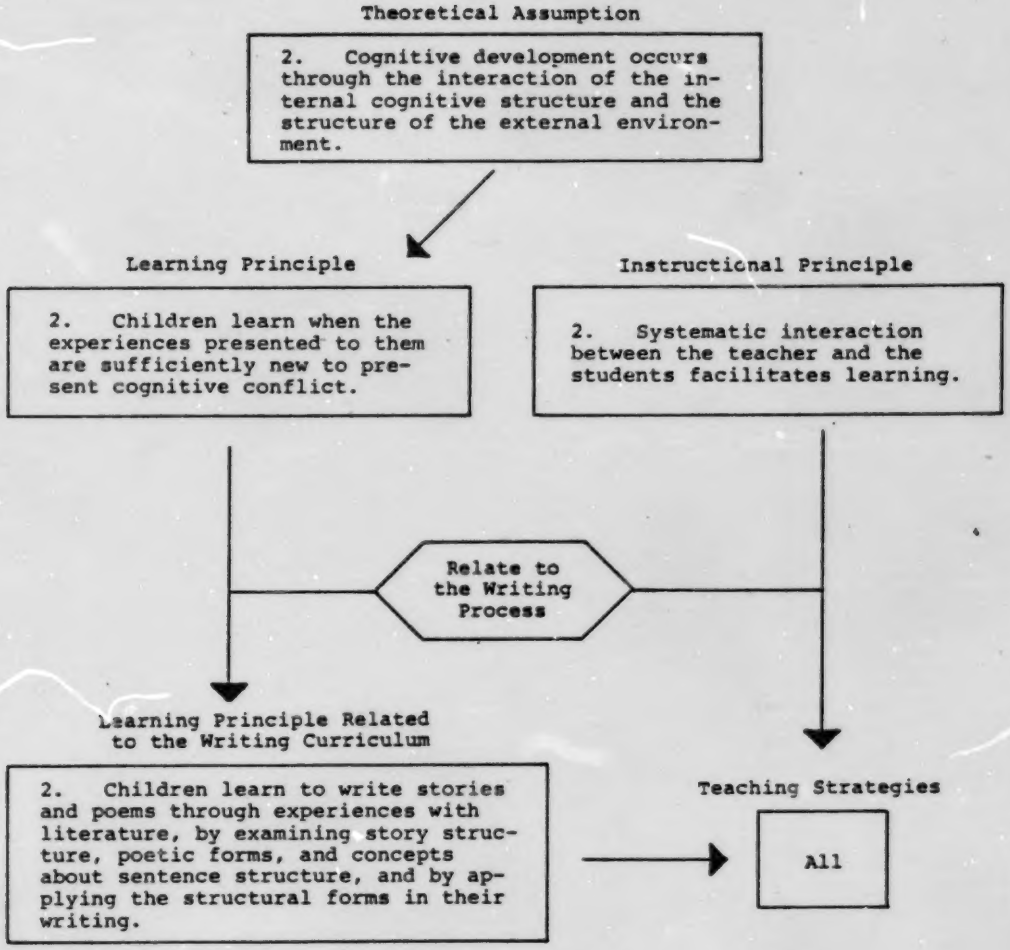
APPENDIX 1

Illustrations of the Development of
the Theoretical Base from the Eight Assumptions

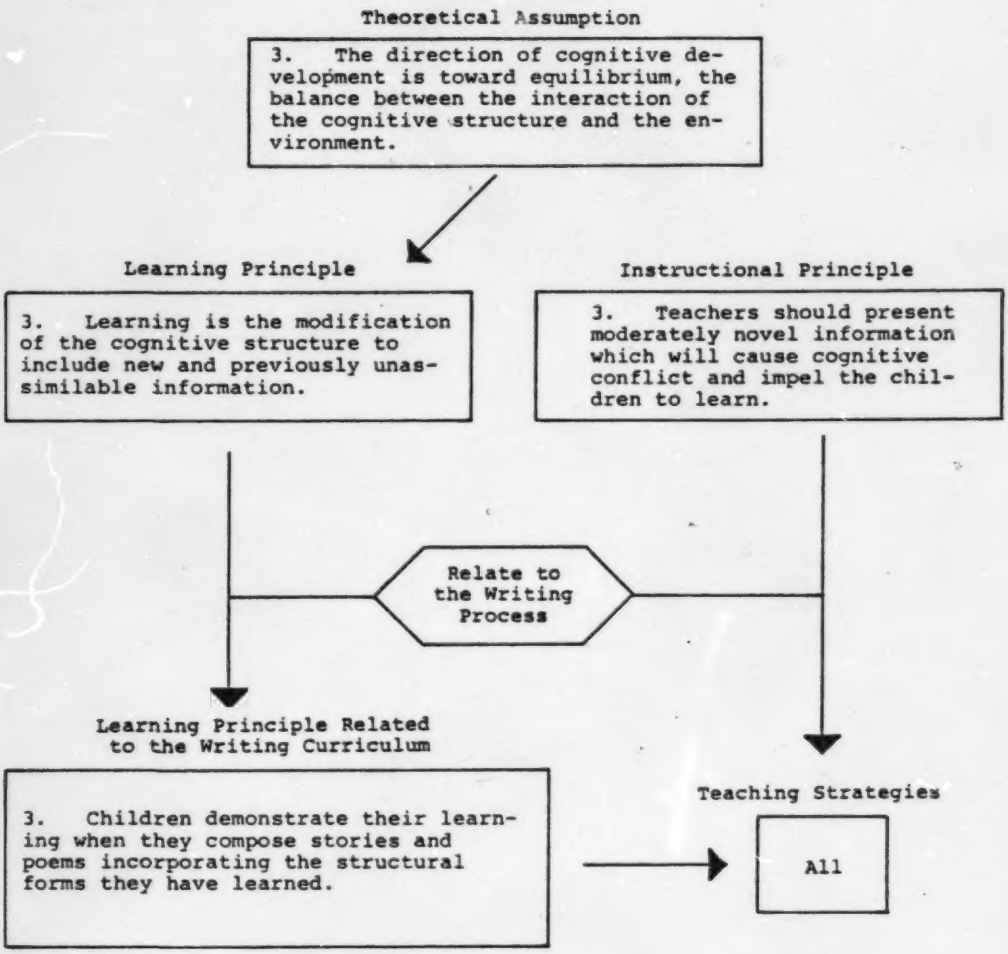
Theoretical Assumption 1: Cognitive Categories


Theoretical Assumption
1. Cognitive development involves basic transformations of the cognitive structures which are explained by the complexly organized system of interacting categories.
Learning Principle
1. Learning is the result of the organization of the material to be learned and its integration into the cognitive structure.
Instructional Principle
1. Teachers' instructional sequences should facilitate children's learning through category attainment.
Relate to the Writing Process
Learning Principle Related to the Writing Curriculum
1. Children need to learn the categories, structures and conventions of written language.
Teaching Strategies
All

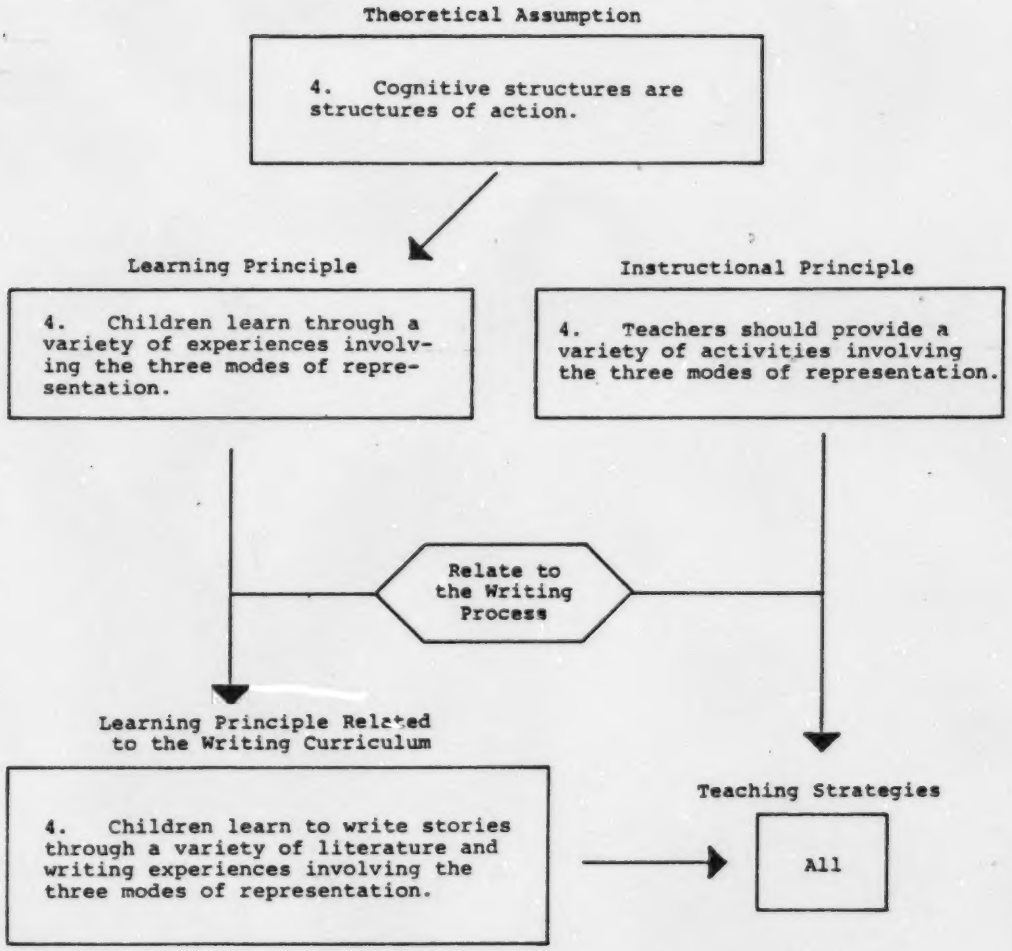
Theoretical Assumption 2: Interaction


Theoretical Assumption
2. Cognitive development occurs through the interaction of the internal cognitive structure and the structure of the external environment.
Learning Principle
2. Children learn when the experiences presented to them are sufficiently new to present cognitive conflict.
Instructional Principle
2. Systematic interaction between the teacher and the students facilitates learning.
Relate to the Writing Process
Learning Principle Related to the Writing Curriculum
2. Children learn to write stories and poems through experiences with literature, by examining story structure, poetic forms, and concepts about sentence structure, and by applying the structural forms in their writing.
Teaching Strategies
All

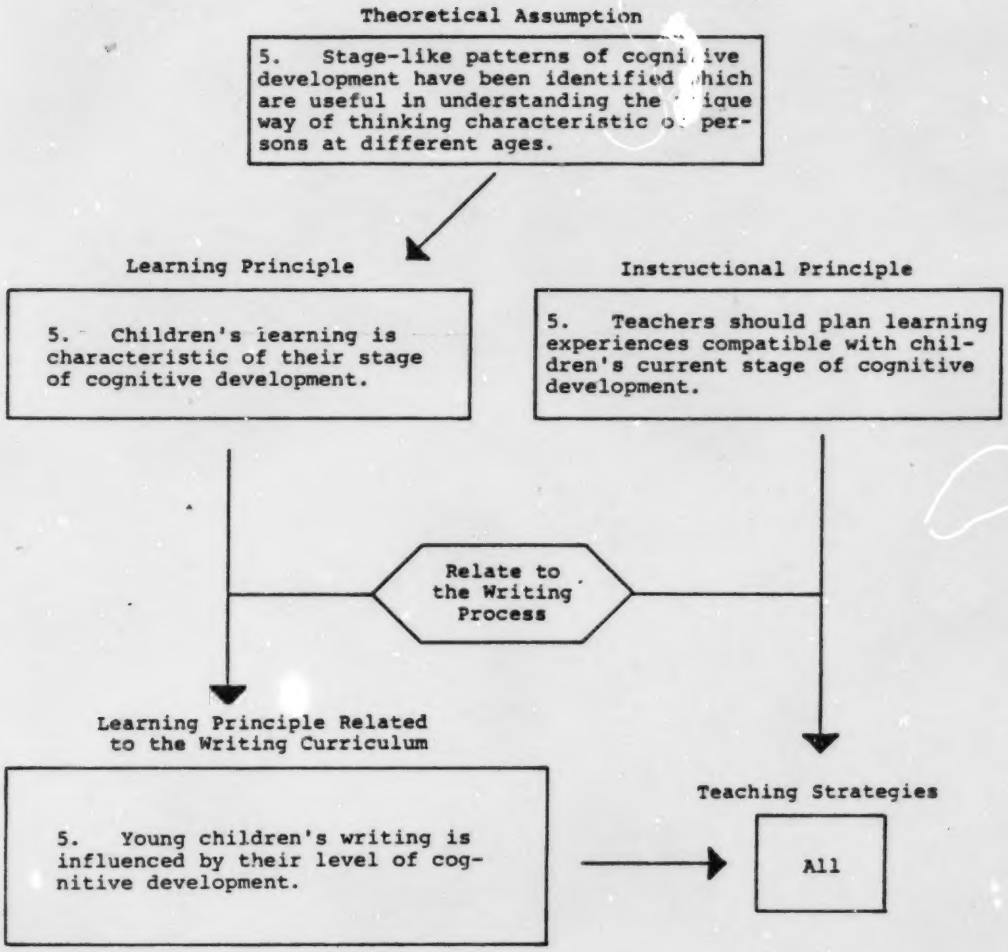
Theoretical Assumption 3: Equilibration


Theoretical Assumption
3. The direction of cognitive development is toward equilibrium, the balance between the interaction of the cognitive structure and the environment.
Learning Principle
3. Learning is the modification of the cognitive structure to include new and previously unassimilable information.
Instructional Principle
3. Teachers should present moderately novel information which will cause cognitive conflict and impel the children to learn.
Relate to the Writing Process
Learning Principle Related to the Writing Curriculum
3. Children demonstrate their learning when they compose stories and poems incorporating the structural forms they have learned.
Teaching Strategies
All

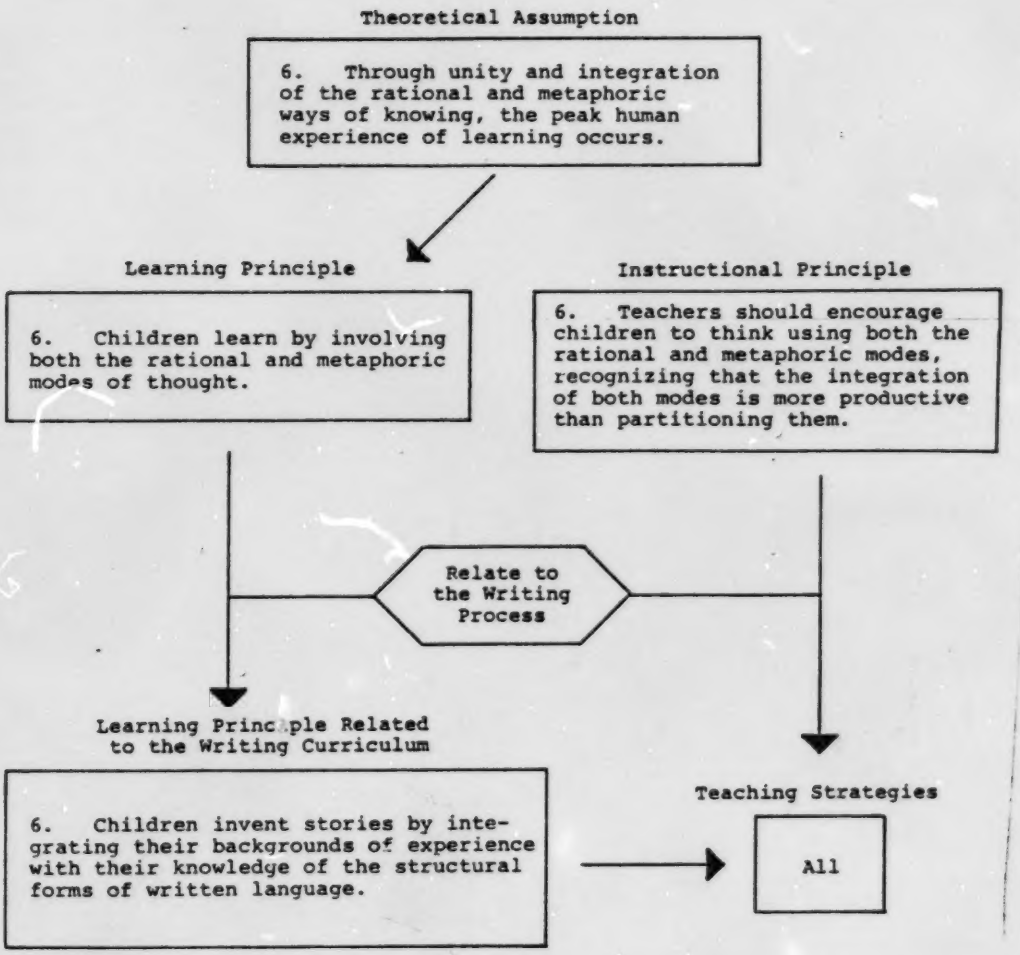
Theoretical Assumption 4: Action


Theoretical Assumption
4. Cognitive structures are structures of action.
Learning Principle
4. Children learn through a variety of experiences involving the three modes of representation.
Instructional Principle
4. Teachers should provide a variety of activities involving the three modes of representation.
Relate to the Writing Process
Learning Principle Related to the Writing Curriculum
4. Children learn to write stories through a variety of literature and writing experiences involving the three modes of representation.
Teaching Strategies
All

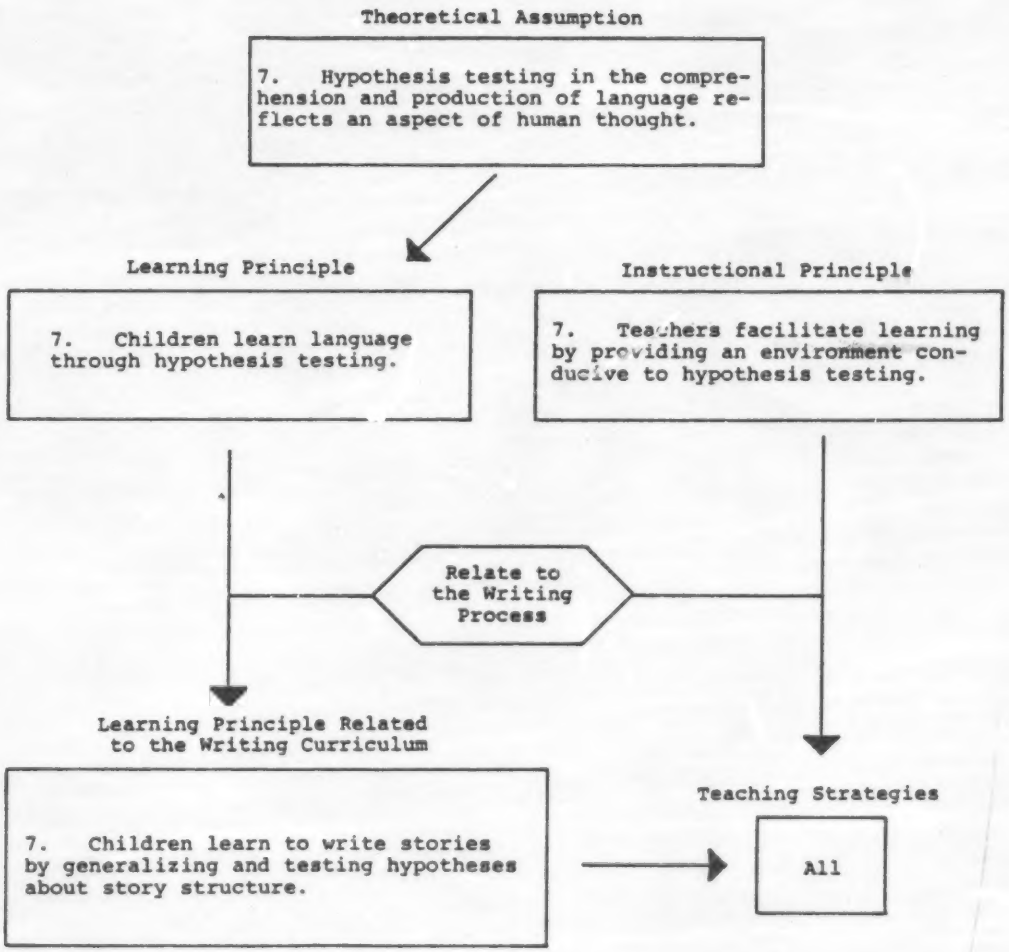
Theoretical Assumption 5: Cognitive Stages


Theoretical Assumption
5. Stage-like patterns of cogni ive development have been identified hich are useful in understanding the ique way of thinking characteristic o per-sons at different ages.
Learning Principle
5. Children's learning is characteristic of their stage of cognitive development.
Instructional Principle
5. Teachers should plan learning experiences compatible with children's current stage of cognitive development.
Relate to the Writing Process
Learning Principle Related to the Writing Curriculum
5. Young children's writing is influenced by their level of cognitive development.
Teaching Strategies
All

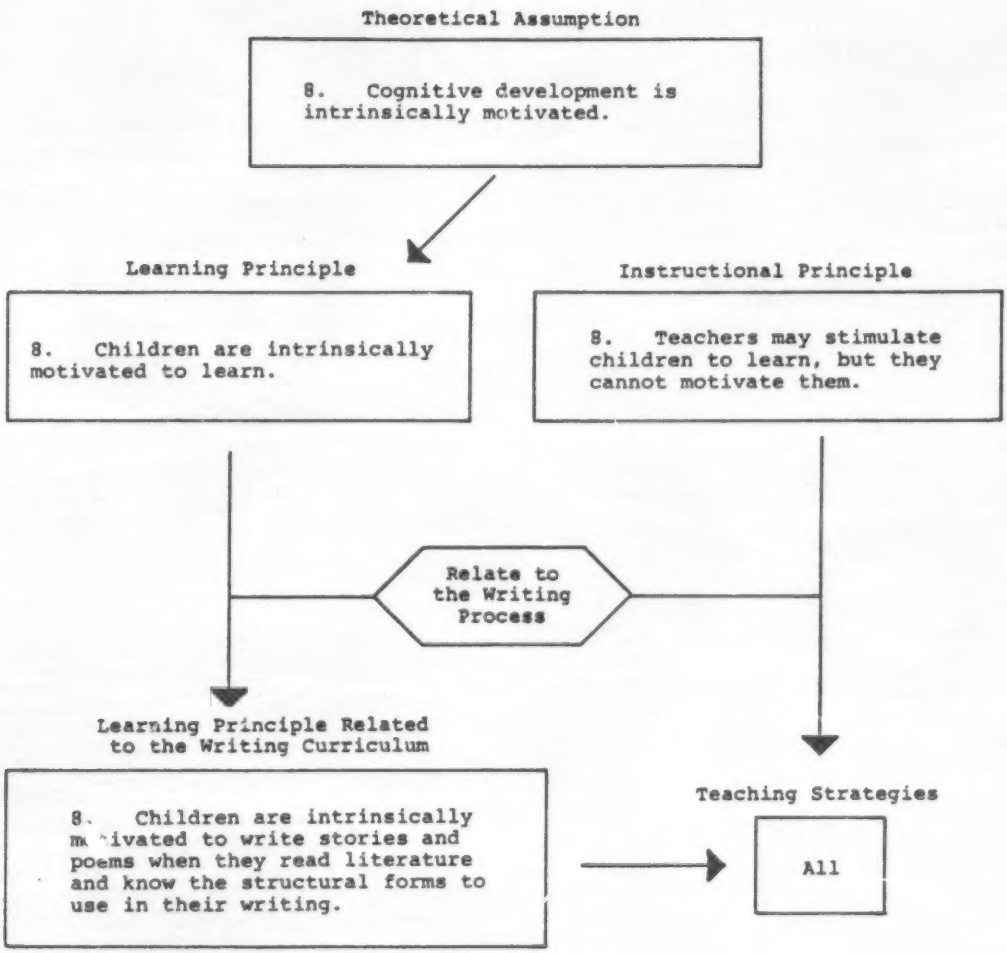
Theoretical Assumption 6: Modes of Thought


Theoretical Assumption
6. Through unity and integration of the rational and metaphoric ways of knowing, the peak human experience of learning occurs.
Learning Principle
6. Children learn by involving both the rational and metaphoric modes of thought.
Instructional Principle
6. Teachers should encourage children to think using both the rational and metaphoric modes, recognizing that the integration of both modes is more productive than partitioning them.
Relate to the Writing Process
Learning Principle Related to the Writing Curriculum
6. Children invent stories by integrating their backgrounds of experience with their knowledge of the structural forms of written language.
Teaching Strategies
All

Theoretical Assumption 7: Hypothesis Testing


Theoretical Assumption
7. Hypothesis testing in the comprehension and production of language reflects an aspect of human thought.
Learning Principle
7. Children learn language through hypothesis testing.
Instructional Principle
7. Teachers facilitate learning by providing an environment conducive to hypothesis testing.
Relate to the Writing Process
Learning Principle Related to the Writing Curriculum
7. Children learn to write stories by generalizing and testing hypotheses about story structure.
Teaching Strategies
All

Theoretical Assumption 8: Intrinsic Motivation


Theoretical Assumption
8. Cognitive development is intrinsically motivated.
Learning Principle
8. Children are intrinsically motivated to learn.
Instructional Principle
8. Teachers may stimulate children to learn, but they cannot motivate them.
Relate to the Writing Process
Learning Principle Related to the Writing Curriculum
8. Children are intrinsically motivated to write stories and poems when they read literature and know the structural forms to use in their writing.
Teaching Strategies
All

APPENDIX 2

Teaching Strategy #5: Plot

5. Plot [5]

The plot can be described as the attainment of goals through resolving a conflict situation:

> The plot of a story is based on one or more goals of one or more of the story characters and the process involved in the attainment of the goals...The plot in general is a series of interrelated events during which some problem or conflict is encountered and resolved...Plot can also be defined as the conflict situation in which the characters will work out their individual roles. Conflict is any tension or opposition between the forces in the plot and is introduced to get the reader interested enough to be willing to participate in the experience (Hoskisson, "Plot Structure," unpublished manuscript, p. 2).

Suspense and conflict provide the dynamics and action of the story. The climax is the high point of the action from which the problem in the story is resolved.

A combination of expository and guided discovery approaches are used in this teaching strategy. The teacher initiates learning by providing information about plot. The teaching style changes to a guided discovery approach as children read and analyze stories in order to discover the plot structures that authors use. The steps involved in teaching children about plot structure are listed:

1. The teacher tells the children about plot structure using a chart on which the basic concepts about plot structure are listed.

2. The teacher selects several stories with good plots. For each story the teacher develops a set of specific questions about the plot structure of that story.

3. The children read one of the stories. Then the teacher asks the questions which have been prepared. The children discuss the plot of the story.

4. The children summarize the plot of the story they read and record the information on a chart.

---

[5]This teaching strategy is adapted from Hoskisson's "Plot Structure" (unpublished manuscript).

5. Repeat steps 3 and 4 with other stories.

6. Children write stories based on the plot structure of one of the stories they read and discussed.

Hoskisson ("Plot Structure," unpublished manuscript, pp. 4-6) has developed a set of sample questions about plot structure which may be adapted for each story read:

What is the main goal of the story characters?
Do the characters have any way of achieving that goal?
What will be the problems they face?
What motif or motifs are used to form the structure of
of the plot?
What has the author done in the beginning to introduce
the plot and get his story started?
What are the attempts at solutions?
If the one attempt is not successful, does the character
have the chance to try again?
How does the author involve the characters in the
problem of the story?
Why does the author choose certain kinds of characters
to be involved with the problem and not other kinds?

APPENDIX 3

Unit #5: Plot

UNIT 5: PLOT

INTRODUCTION

Plot is the conflict situation which the characters must resolve in the story. There are three types of conflict: (1) conflict between an individual and nature or society, (2) conflict between individuals or groups, and (3) conflict within an individual. Suspense provides the action of the story, and the climax is the high point of the action in which the problem in the story is resolved.

The development of the plot in a story is dependent on the beginning, middle, and end structures, the motifs, and other story structures. As children examine the conflict situations in the stories of this unit, they also need to be aware of the interrelationships of plot with the other story structures.

This unit introduces the three types of conflict and presents stories using the three types of conflict. After reading and discussing the authors' use of conflict in the stories, the children will compose their own stories using one or more types of conflict.

This unit is divided into three mini-units: (1) introduction to the three types of conflict, (2) identifying the types of conflict in other stories, and (3) composing stories using conflict.

OBJECTIVE

The objective for this unit is that the children will compose one or more stories using one or more of the three types of conflict.

TIME: 3 Weeks

This unit includes three mini-units. The suggested time for each mini-unit is one week.

CLASSROOM MANAGEMENT

This unit includes activities involving both small and large groups of children. For mini-units one and two the teacher may work with either small or large groups. For the third mini-unit the teacher works with small groups of four to six children. Groups of children rotate so that the teacher may work with all children. Groups of children not working with the teacher are involved with other learning activities.

TEACHING STRATEGY

Mini-Unit 1: Introduction to the Three Types of Conflicts

The three types of conflict are presented, and a story illustrating each type of conflict is read and discussed.

Part 1

Introduce the concept of plot:

USUALLY THE PEOPLE OR THE ANIMALS IN THE STORIES WE HAVE READ HAVE HAD A PROBLEM TO SOLVE. LET'S THINK ABOUT THE PROBLEMS IN SOME OF THE STORIES THAT WE'VE READ BEFORE.

Ask:

What was the problem in The Three Billy Goats Gruff?
What was the problem in Goldilocks and the Three Bears?
What was the problem in Little Red Riding Hood?
What was the problem in The Gingerbread Boy?
What was the problem in The Little Red Hen?
What was the problem in The Three Little Pigs?

Ask the children to identify the problems in these stories and in other familiar stories. Allow the children to name more than one problem in each story as long as they can explain their reasons.

Part 2

Prepare a chart as illustrated for Story Rule 7:

Story Rule 7

Problems of Conflict

1. A problem between someone and nature (1)

2. A problem between people or animals (2)

3. A problem inside someone (3)

Restate the three types of conflict in language appropriate for the children.

Present the chart to the children:

STORY RULE 7 LISTS THREE KINDS OF PROBLEMS OR CONFLICTS THAT WE FIND IN STORIES.

Read the chart to the children, and explain the three types of conflict. Have them name stories representing each conflict type that they remember from the discussion of story problems in Part 1 of this unit.

Part 3

Read (*1) the story of The Carrot Seed as an example of the first type of conflict. Then ask:

WHAT KIND OF PROBLEM DID THE LITTLE BOY HAVE IN THE STORY?

Have the children discuss the problem. Then reread Story Rule 7 with the children and ask:

WAS THE PROBLEM IN THE CARROT SEED A PROBLEM BETWEEN SOMEONE AND NATURE, BETWEEN PEOPLE OR ANIMALS, OR INSIDE SOMEONE?

Allow children to answer and explain that the problem in The Carrot Seed was an example of the first type of conflict.

Add a small picture of the little boy working in his garden to the chart beside the first problem to help the children remember the example.

(Illustration from The Carrot Seed)

Part 4

Read (*1) the story of Angus and the Cat as an example of the second type of conflict.

Then ask:

WHAT KIND OF PROBLEM DID ANGUS HAVE IN THE STORY?

Have the children discuss the problem. Then reread Story Rule 7 with the children and ask:

WAS THE PROBLEM IN ANGUS AND THE CAT A PROBLEM BETWEEN SOMEONE AND NATURE, BETWEEN PEOPLE OR ANIMALS, OR INSIDE SOMEONE?

Allow children to answer and explain that the problem in Angus and the Cat was an example of the second type of conflict.

Add a small picture of Angus and the cat to the chart beside the second problem to help the children remember the example.

(Illustration from Angus and the Cat)

Part 5

Read (*17) the story Ira Sleeps Over as an example of the third type of conflict. Then ask:

WHAT KIND OF PROBLEM DID IRA HAVE IN THE STORY?

Have the children discuss the problem. Reread Story Rule 7 with the children, and ask:

WAS THE PROBLEM IN IRA SLEEPS OVER A PROBLEM BETWEEN SOMEONE AND NATURE, BETWEEN PEOPLE AND ANIMALS, OR INSIDE SOMEONE?

Allow children to answer and explain that the problem in Ira Sleeps Over was an example of the third type of conflict.

Add a small picture of Ira and his teddy bear to the chart beside the third problem to help the children remember the example.

(Illustration from Ira Sleeps Over)

Mini-Unit 2: Identifying the Types of Conflict in Other Stories

Eight other stories using one or more of the three types of conflict are presented.

Part 1

Review Story Rule 7 and the three types of problems or conflicts. Explain that a story may involve one or more of the three types of conflict.

Read the following stories. Have the children identify the type or types of conflict used in each story. Also have the children identify the beginning, middle, and end, and the motifs. Discuss the author's use of conflict and the interrelationships among plot and the other aspects of story structure used in each story. The questions listed under each story may be used, if necessary, to help children understand the use of conflict in the stories.

1. A Bargain for Frances

   What did the author tell us about Thelma in the beginning of the story?
   Why did Thelma trick Frances?
   Why did Frances trick Thelma?
   How did Frances solve her problem?

2. Katy No-Pocket

   What was Katy's problem?
   How did Katy try to solve her problem?
   Why didn't the ways that the other animals carried their babies work for Katy?
   How did Katy solve her problem?

3. Stevie

   How did Bobby feel about Stevie at the beginning of the story?
   What was Bobby's problem?
   How did Bobby feel about Stevie after he moved?
   Did Bobby solve his problem or did it just end?

4. Little Toot

   What kind of tugboat did Little Toot want to be?
   How did Little Toot try to become a good worker?
   Before the storm, could Little Toot solve his problem?
   How did the storm help Little Toot solve his problem?

5. Thy Friend, Obadiah

   At the beginning of the story, how did Obadiah feel about the seagull?
   How do you think the seagull felt about Obadiah?
   How did Obadiah's feelings for the seagull change?
   What was Obadiah's problem?
   How was the problem solved?

6. Little Tim and the Brave Sea Captain

What was Tim's problem?
How did Tim solve the problem?
Did the storm help to solve the problem?
Why did Tim's parents say that he could become a sailor at the end of the story?

7. The Plant Sitter

Did Tommy think he had a problem at the beginning of the story?
Did his family think he had a problem at the beginning of the story?
When did Tommy understand that he had a problem?
How did Tommy solve his problem?

8. Sam, Bangs and Moonshine

What was Sam's problem?
How did the "moonshine" cause a problem?
How did the storm help to solve the problem?
How did Sam solve her problem?

Part 2

Other activities to accompany the stories are listed below:

1. Read the stories with individual children or small groups using the assisted reading strategy (*3). Use the appropriate level of assisted reading for each child according to the child's previous experiences with reading. Beginning readers may enjoy reading and discussing the plot structure of selected basal reader stories.

2. Show filmstrip versions of the stories.

3. Set up a listening center using book and cassette tape sets. [illegible], record the cassette tapes if commercially prepared tapes are not available or if the reader in the commercially prepared tapes reads the story too quickly for the children to follow.

4. Have the children retell and act out their favorite stories.

Mini-Unit 3: Composing Stories Using Conflict

The children will compose stories using the types of conflict they have been examining.

Review Story Rules 1, 2, 3, 4, 6, and 7, and then have the children each compose a story using one or more of the types of conflict:

WE'VE BEEN READING STORIES AND TALKING ABOUT THE KINDS OF PROBLEMS THE PEOPLE AND ANIMALS HAVE IN THE STORIES. STORY RULE 7 TELLS US THE THREE KINDS OF

PROBLEMS IN STORIES. WHO REMEMBERS THE THREE KINDS OF PROBLEMS? (Allow children to answer. Reread Story Rule 7, if necessary.) TODAY WE ARE GOING TO WRITE STORIES THAT HAVE A PROBLEM OR CONFLICT IN THEM. THE PROBLEM CAN BE BETWEEN SOMEONE AND NATURE, BETWEEN ANIMALS OR PEOPLE, OR INSIDE SOMEONE.

Provide the children with booklets in which they can draw pictures for their stories while the teacher circulates to record the children's stories for them in their booklets. Encourage children who can print their own stories to do what they can.

After writing the stories, read them with the children using the assisted reading strategy (*3). Make any changes that the children suggest.

Have the children use the peer audience strategy (*6) for sharing their stories with the other children. Help the children edit their stories according to the audience's feedback. Type the final copies of the stories, and bind them into books.

EVALUATION

The evaluation is based on how well the children apply what they have learned about conflict in their own story writing. Complete the following steps:

1. Mark the date Unit 5 was completed on the children's Evaluation Sheets.

2. Collect the children's stories.

3. Read the children's stories to determine whether or not they have applied one or more conflict types in their stories.

4. File copies of the children's stories in their folders.

5. Comment about the children's use of conflict in their stories on the Evaluation Sheets.

6. Decide whether the children should begin Unit 6 or continue to work on plot.

MATERIALS

1. Books of Children's Literature

Ardizonne, Edward. Little Tim and the Brave Sea Captain (Walck, 1955; Scholastic, 1974).

Flack, Marjorie. Angus and the Cat (Doubleday, 1971).

Gramatky, Hardie. Little Toot (Putnam, 1939).

Hoban, Russell. A Bargain for Frances (Harper and Row, 1970; Scholastic, 1972).

Krauss, Ruth. The Carrot Seed (Harper and Row, 1945; Scholastic, 1972).

Ness, Evaline. Sam, Bangs, and Moonshine (Holt, Rinehart & Winston, 1966).

Payne, Emmy. Katy No-Pocket (Houghton Mifflin, 1969; Scholastic, 1972).

Steptoe, John. Stevie (Harper and Row, 1969).

Turkle, Brinton. Thy Friend, Obadiah (Viking, 1972).

Waber, Bernard. Ira Sleeps Over (Houghton Mifflin, 1972; Scholastic, 1975).

Zinon, Gene. The Plant Sitter (Harper and Row, 1976; Scholastic, 1972).

2. Cassette Tape and Book Sets

Weston Woods (Weston, Connecticut 06883)

HBC 16	Little Toot
MBC/PBC 146	Angus and the Cat

3. Record and Book Sets

Caedmon (505 Eighth Avenue, New York, New York 10018)

TC 1528	Little Toot
TC 1547	A Bargain for Frances

Scholastic (904 Sylvan Avenue, Englewood Cliffs, New Jersey 07632)

04357-9	A Bargain for Frances

4. Sound Filmstrips

Viking (625 Madison Avenue, New York, New York 10022)

0-670-90520-8	Thy Friend, Obadiah

Weston Woods (Weston, Connecticut 06883)

SF 16C	Little Toot
SF 47C	Little Tim and the Brave Sea Captain
SF146C	Angus and the Cat